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# Michela Murgia

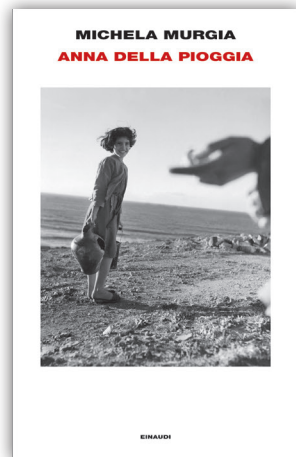
## Anna of the Rain

**The best of Michela Murgia's short length production: stories written over twenty years in exceptional or everyday circumstances, emerging to be read once and then becoming unfindable.**

Michela Murgia wrote every day of her life. We read her words in newspapers and magazines, on the internet, on social media. But each of her intuitions about the present, each of her monologues delivered on stage or in the square, were born from her experience with fiction, read and written. Constantly investigating what can be changed, in ourselves and in the world, by inventing stories. Anna runs only when it rains, and while running she thinks about dishwashers, ornaments, dolls: everything, just to avoid directly facing what she is really running away from. Along with her, the overflowing catalog of characters that animate this collection of stories includes graduate shepherds and night porters, mythological creatures and children who recite in Sardinian while the allies bomb Cagliari, terrorists, poachers, financiers, octopus fishermen and even plants, capable of undermining the certainties of bold men. And of course there is Michela, who talks about when she used to crush grapes during the harvests of her rural childhood, or how her prayers resurrected one of the moths she raised with her brother, or why anyone born on an island ends up with a shattered identity. Stories that oscillate between a timeless magical realism and a stubborn, even cruel passion for the truth. Except that these stories, scattered like gems in a pirate treasure without a chest, have never been collected in a book before. Because Michela Murgia read them aloud in occupied schools and theaters, told them to those who went to listen to her at festivals, published them in school diaries, exhibition catalogs, even in the program of an opera. Others appeared on her blog, were broadcast on the radio or appeared on the pages of local newspapers. Others, finally, have circulated only among Michela's friends, as private literary spells.

**MICHELA MURGIA** (1972-2023) intellectual, activist and writer, contributor for *La Repubblica*, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 200.000 copies sold), *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture.

NONFICTION



EINAUDI  
JUNE 2025 - 250 PAGES  
EDITED BY  
ALESSANDRO GIAMMEI

**Murgia's titles  
have been  
translated in  
30 languages**

**A precious and unique book, perfect for those who believe they know every line of the author of *Accabadora* and for those who have never read her works. A book that gives us back the infinite shades of one of the most influential and compelling writers of our time. And of those to come.**

viva  
agenzia letteraria

# Teresa Ciabatti

## Donnaregina

**A writer receives the unexpected assignment to interview a Camorra superboss who has now repented and is under protection. In a subtle game of mirroring and manipulation, the protagonist finds herself exploring the boundary between evil and the chance of redemption.**

Who's Giuseppe Misso, known as 'O Nasone, accused of armed robbery, criminal association, mafia association, massacre and 182 murders? This is the question asked by the writer who, commissioned by a newspaper, has to interview him, the superboss. She knows nothing about crime, and has always dealt with adolescents. Yet, as he starts talking, something changes. If the account of shootings and revenge bores her, the part about the women he met and the friends who got killed fascinates her - at least because, while not denying his own past, the boss shows a vulnerable side. But, could it be that he is manipulating her? Meanwhile, she betrays him. And this is where the boss and the writer meet: in the role of unsteady, perhaps wrong parents. In the shadows of their children, with whom they no longer know how to communicate and who they have probably lost forever. The confrontation between the writer and the boss, though always full of suspicion, slowly turns into a journey through memories, confessions and misunderstandings, but above all revelations about children who are not what their parents believe they are. So when the writer finds herself looking for traces of Misso's son in the streets of Naples among the *femminielli*, she realizes she's looking for someone else: her daughter who is running away from her. With the intensity and radical nonconformism of her writing, Teresa Ciabatti leads her alter ego into territories that are initially obscure and indecipherable, bringing her home more sorrowful and wise, capable of recognizing the glimmer of humanity wherever it appears.

***“Italian contemporary fiction is hijacked by autofiction, crime and families. In this unholy trinity of motives, if there's one author who could create a short circuit between familiar tropes and stereotypical conventions, that author is Teresa Ciabatti. Through an electrified style and keen observation – Ciabatti is widely known for her literary interviews – here comes the “last” possible profile of a violent man”***

**Claudia Durastanti**

**TERESA CIABATTI** was born and raised in Tuscany, she is one of the most important Italian writers and screenwriters. Among her novels, *Il mio paradiso è deserto* (Rizzoli, 2013), *La più amata* (Mondadori, Premio Strega finalist in 2017), *Matrigna* (Solferino, 2018) *Sembrava bellezza* (Mondadori, 2021). She is a contributor for *Il Corriere della Sera*.

||| FICTION |||



**MONDADORI**  
**APRIL 2025**  
**228 PAGES**

***“Simply stunning. Naples, horror, blood, and maybe salvation”***

**Roberto Saviano**

***“Teresa Ciabatti is an affabulatrice magnifique”***

**Le Figaro**

**Backlist titles sold to:**

France (Grasset)  
Germany (DTV)  
The Netherlands  
(Het Spectrum)  
Brazil (Ayiné)

**Translation rights sold to:**

France (Grasset)

||| **viva** |||  
agenzia letteraria

# Letizia Pezzali

## An Innocent Animal

**A novel full of tension and erotism, set on an island where all the rules seem to be broken and where, little by little, the fragments of a forgotten past are put together.**

“Desire is like this: it immediately becomes a matter of survival. The object of our desire, however vague and barely glimpsed, suddenly appears to us as the only thing in the world that will keep us alive. Maybe, deep inside ourselves, we cherish a secret list of what keeps death away.”

Vanda is forty-five years old, lives in Milan with a stable career in insurance, and has just cut off a relationship with a married man. When a doctor advises her to take some time off, the woman organizes an off-season trip and leaves, alone, for Fuerteventura. At the resort where she is staying, she meets Ben, a twenty-three-year-old who works there as a masseur. Ben is not only attractive, he also knows how to take care of Vanda's body, firmly yet tenderly. She is immediately overwhelmed, and the initial attraction quickly turns into a real erotic obsession.

While the holiday mood is turned upside down by the arrival of a sandstorm from the Sahara, the woman and the boy get involved in a relationship. But the young man has a brother, a figure that seems to come straight out of a horror story, casting a shadow on their relationship: he owns a photo dating back to twenty years earlier. The image links Vanda's past to that of the two brothers, then children. There is something buried that resonates forcefully. Something that had been repressed and that Vanda will have to deal with.

Letizia Pezzali returns to investigate desire through the eyes of a woman attracted to a boy twenty years younger. And she gives life to a protagonist whose voice - sharp, ironic, at times disconcerting - leads the reader through a story full of charm and mystery.

**“Pezzali writes in a sharp prose, with bold honesty, describing an implacable world in which feelings seem to be impossible to hold on to, as long as they are completely overcome”**

**El Mundo**

**LETIZIA PEZZALI** was born in Pavia in 1979. Her first novel, *Letà lirica* (Baldini & Castoldi 2012), was a finalist for the Calvino Prize. With Einaudi she published *Lealtà* (2018), whose translation rights have been sold in several languages, and *Amare tutto* (2020).

||| FICTION |||



EINAUDI  
SEPTEMBER 2025  
220 PAGES

**“A new style,  
between Kundera and  
Houellebecq, for the  
intensity in describing  
the pleasure and the  
taste for digression”**

**La Stampa**

**Backlist titles sold to:**

France (Fayard)

Portugal (Dom  
Quixote)

The Netherlands  
(WereldBibliotheek)

Turkey (Kafka  
Yayınevi)

Spain (Alfaguara)

Bulgaria (Aviana)

Lithuania (Alma  
Littera)

||| **viva** |||  
agenzia letteraria

# Giacomo Ceccarelli

## Crows

**A short, quirky, surprising debut, a choral novel in which the characters will find their fates intertwined. A story of freedom, and cages.**

III Forest of Bowland, England. Ornithologist Olga Leffman assists an extraordinary event: a group of crows lights up a fire. Olga films them and her video goes viral.

The footage even reaches the Big Brother Italia housemates, shocking the experts of the well-known reality show but above all the contestant Pepo Dj who, from the false cage of popularity in which he has relegated himself, admires the incredible evolutionary leap of those birds.

While broadcast by tv channels all over the world, Jasmine, a housemaid for an elderly couple also witnesses the miracle of the crows, and impulsively decides to free one of the lords' parrots. Girolamo, a ruby parakeet, will enjoy freedom in a journey that will take it to the unexpected.

Then there is Luca, a boy who has been recurrently dreaming of birds and flames; and his friend Enzo, who instead believes he is living a nightmare with his eyes open and from his balcony he declares war on the crows.

Giacomo Ceccarelli writes a debut both surprising and post-human, which can be read in one sitting and has the power - increasingly rare in literature - to astonish.

*Cornacchie* is about desire for freedom and fear of losing it, but above all is a story about cages, those in which each of us (even if unconsciously) are locked up and from which we try to escape by struggling with life.

***“For its clarity of vision and writing, and for the contemporaneity of its topics, this is a novel destined to last”***

**Gabriella Genisi**

**GIACOMO CECCARELLI** (1987) was born and raised in Rome but lives and works in Milan. Modest chess player, excellent whistler, former amateur boxer.

*Cornacchie* is his first novel.

III FICTION III

Narratori Feltrinelli

Giacomo Ceccarelli  
*Cornacchie*



FELTRINELLI  
MARCH 2025  
190 PAGES

***“Finally something that breaks away from the usual intimate plots. A new gaze, an ironic, darting style, which Ceccarelli uses like a rubber band”***

**La Repubblica**

***“His precise language - sharp and even incorrect, unaccommodating and without filters - does not want to welcome the reader but to drag him to the end, in one breath”***

**L'Espresso**

III **viva** III  
agenzia letteraria

# Chiara Ferraris

## The Lady of Neroli

A story of love, revenge and affirmation

Vallebona is a charming small Italian town on the Mediterranean seaside where Italy comes close to France: it is surrounded by fields of orange trees and, at the right time of the year, of orange blossoms as far as the eye can see. Emma has small hands and a quick mind, thus, since she was a child, she has been chosen for the delicate role of picker of the blossoms on the orange grove property of the rich Fontana family. She loves her job: delighted by the scent of the flowers and of the scented oil, she learns each and every aspect of this peasant and artisanal art.

Emma is also a beautiful girl, and she attracts men whether she wants it or not. The first to approach her is Domenico, a young descendant of the Fontana family, unscrupulous and bold: although she does not want to, on a terrible night he steals a promise of love from her. When Giordano, Domenico's cousin, appears to be a kind and thoughtful boy, Emma will marry him, yet without following him away from Vallebona, where she wants to live and take care of "her" orange blossoms.

And it will be on the family property that Domenico will build his revenge on Emma, but she will protect the land and the work she has been loving all her life.

**Chiara Ferraris writes a passionate and emotional novel, painting her land with grace and inspiration.**

**CHIARA FERRARIS** Born in Genoa, is a biology teacher and writer. Her debut novel, *L'Impromissa* (Sperling & Kupfer 2019), won the Parole di Terra Prize, and was shortlisted for several prizes, such as John Fante Opera Prima, Città di Cuneo, Città di Rieti Cral Mondadori. The audiobook of *L'impromissa* was one of the Audible bestsellers in 2022. Her second novel, *Anime Qualunque* (Sperling & Kupfer) was published in 2022.

FICTION



PIEMME  
JUNE 2025  
288 PAGES

**Praise for  
*L'impromissa*:**  
**“Love, hard work  
and resilience in a  
wonderful family  
saga that spans  
the twentieth  
century in Italy”**

**Corriere della Sera**

viva  
agenzia letteraria

# Alessandro Giammei

## Talking Between Males

**Gathering among men around a ball or a mug of beer, as well as sharing the saddle of a motorbike, the shower in a locker room or the tent at a campsite, does not necessarily have anything to do with camaraderie. It can instead be a question of intimacy, of trust, of fragility and shared desires. Of male sisterhood and brotherly love.**

||| Males, when they are together, do not chat, talk. They do not waste time blathering among themselves - or worse, about themselves. They are a team that, too easily, can turn into a branch. Among socialized males, bonds are tightened above all by competing, or collaborating, in some activity that justifies their being together. As if just keeping each other company, or loving each other, were suspect activities. Mythology and stereotypes require violent brothers and competitive colleagues, teams dominated by a captain and two-way relationships require hierarchical roles.

To challenge patriarchy, questioning the unilateral and privative way of living the masculine that is presented to us as given by nature, Giammei invites us to exercise what historical feminists called gender self-awareness. We could meet without having anything in particular to «do», without an activity, a practical goal, a game, to fill the gap that divides us.

We could look each other in the eyes, talk and listen to what the experience of our identity means to us. And think of ourselves as «brothers», practicing a male sisterhood inspired by the thousand ways in which boys and men have already affectionately become brothers without necessarily resorting to knives.

**ALESSANDRO GIAMMEI** born in Rome in 1988, he is professor of Italian literature at the University of Yale, USA.

Literary critic and writer, he is author of several articles and essays on Renaissance art and literature. Among his works, *Nell'officina del nonsense di Toti Scialoja* (edizioni del verri, 2014), winner of the Harvard Edition of the Edinburgh Gadda Prize, *Una serie ininterrotta di gesti riusciti* (Marsilio, 2018), *Cose da maschi* (*Dude Things*, Einaudi 2022), *Cronache e leggende di ragazzi strani* (*Chronicles and Legends of Strange Boys*, Mondadori, 2024) and *Parlare tra maschi* (Einaudi, 2025).

He writes for *Domani* and *Esquire*. With *Ariosto in the Machine Age* (University of Toronto Press, 2023) he won The American Association of Italian Studies book prize.

||| NONFICTION |||



EINAUDI  
MARCH 2025  
180 PAGES

**“With a brilliant intuition, Giammei promotes a sisterhood of men, leaving behind the idea of a side by side, “sunflower” relationship, in favour of a face to face connection”**  
**Il Sole 24ore**

|||viva|||  
agenzia letteraria

# Michela Murgia

## Giving Life

**Maternity and pregnancy, family and blood: building bonds with others, pushing relationships beyond roles.**

Can mothers choose their own daughters and sons, and can these choose their mothers? Is it possible to build a family without blood ties? The answer is yes. Family queerness is now a reality, and coming to terms with it is a political necessity, as it is a lucid and open dialogue on gestation surrogacy, a topic that is questioning the presumed “root” of being a woman.

Analysing ourselves and discussing this root mean to challenge the ideas of normality and naturalness to which we are accustomed. Michela Murgia has done it for years, in her books and on social media, and in the last weeks of her life she collected her thoughts to give us this very dense and precious pamphlet, in which she explains us – starting from personal experience – another model of motherhood, how we can give life without generating biologically, how soul ties can be added to blood ties. These are extraordinary pages that allow us to enter the infinite spectrum of affections and to understand how opening up to others does not weaken love, but rather intensifies it.

**“My soul never wanted to generate neither docile people nor docile books. Make noise”**

**MICHELA MURGIA** (1972-2023) intellectual, activist and writer, contributor for *La Repubblica*, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 200.000 copies sold), *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture.

NONFICTION



RIZZOLI  
JANUARY 2024  
124 PAGES

**Translation rights sold to:  
Denmark (Feberdrøm)**

**Michela Murgia's  
fiction and nonfiction  
titles have been  
translated in twenty  
eight languages**

**More than  
100.000 copies sold**

**“In these pages,  
all the cleverness,  
the wit and  
the profound  
lightness of  
Michela Murgia”  
Vanity Fair**

viva  
agenzia letteraria

# Alessandro Giammei

## Chronicles and Legends of Strange Boys

From Michelangelo's David to Spider Man: examples form the past to become males of the present day.

III The heroes of the past who saved damsels from dragons were really strange, and today's males continue to be as such: crushed by social anxiety or made fun of because they are not perfect as society wants them to be. Alessandro Giammei tells stories without morals, connecting ancient myths to modern ones (from David to Arthur Rimbaud, from Salvador Dalí to the astronaut Ron McNair), following a fil rouge about being young and male.

"You probably found this book in a children's section, but this is my promise: I will not treat you as a 'kid' as you were necessarily less smart or cultured than an adult. I'll tell you things as they are, adding my honest opinion every now and then. I'll tell you about boys who have done things in a strange way, breaking the traditional rules according to which kids are all restless, abusive, vulgar and insensitive, incapable of crying or expressing deep feelings. Because becoming male is no less complicated, specific and special than becoming female" Sentimental education, which we would like to see introduced in schools of all levels to deal with gender violence, necessarily starts from males.

**ALESSANDRO GIAMMEI** born in Rome in 1988, he is professor of Italian literature at the University of Yale, USA.

Literary critic and writer, he is author of several articles and essays on Renaissance art and literature. Among his works, *Nell'officina del nonsense di Toti Scialoja* (edizioni del verri, 2014), winner of the Harvard Edition of the Edinburgh Gadda Prize, *Una serie ininterrotta di gesti riusciti* (Marsilio, 2018), *Cose da maschi* (Dude Things, Einaudi 2022) and *Parlare tra maschi* (Talking between Males, Einaudi 2025). He writes for Domani and Esquire. With *Ariosto in the Machine Age* (University of Toronto Press, 2023) he won The American Association of Italian Studies book prize.

NONFICTION



MONDADORI  
NOVEMBER 2024  
120 PAGES

PREFACE BY JONATHAN BAZZI

After many books on the emancipation of girls, the time has come to focus on boys

viva  
agenzia letteraria

# Giorgio Biferali

## Almost Ready

The uncertainties of a young man, of a generation, of an era in a memorable coming of age novel

What kind of childhood did we have? Who were we before we became ‘conscious adults’? And what about our parents, before we were born? Would it be possible that they were like us, “almost ready” but never quite, hesitant on the threshold that life, with its many stages, puts before us?

The impending birth of his first child leads the narrator, a young man, to rethink his existence, revisiting his childhood, his love life with Bianca and his relationship with his parents - who in different ways are approaching the theme of decline - and, above all, by exploring the elusive sense of change.

Giorgio Biferali gives us a pulsating vision of our time and existence, and some novelistic moments so powerful that the reader cannot help but feel an unmistakable leap of the heart. An authentic first-person experience, one of those rare moments in which we seem to watch ourselves from the outside, being able to embrace the whole of life, grasping its quintessence.

**“With an unmistakable and elegant absent-mindedness, Biferali wrote an acute analysis of family relationships, pushing forward the boundaries of autofiction”**

**Emanuele Trevi**

**GIORGIO BIFERALI** (Rome, 1988) published the novels *L'amore a vent'anni* (Tunué, 2018), *Il romanzo dell'anno* (La Nave di Teseo, 2019) and *Sono quasi pronto* (Ponte alle Grazie, 2024). He also wrote *A Roma con Nanni Moretti* (with Paolo di Paolo, Bompiani, 2016), along with several nonfiction and illustrated titles. He is a teacher at the Molly Bloom creative writing school and collaborates with newspapers and cultural magazines, mainly focusing on pop culture

||| FICTION |||



**PONTE ALLE GRAZIE**  
**MAY 2024**  
**240 PAGES**

**Selected for the  
Strega Prize 2025**

**“Realist poetics  
in the tradition  
of Flaubert and  
Franzen”**  
**Tiziano Scarpa**

||| **viva** |||  
agenzia letteraria

# Mattia Ferraresi

## Mind Demons

**The story of an era in which humans have no faith in anything but believe in everything.**

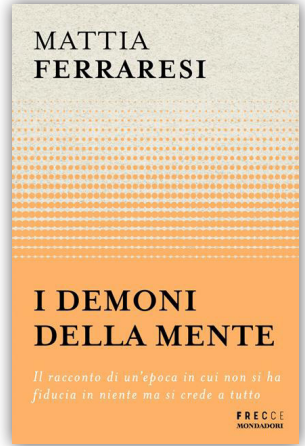


What do Donald Trump and Taylor Swift have in common? Are we really sure that the reality that surrounds us does not conceal a terrible truth that has been kept hidden? Are there more seductive answers than those offered by traditional science?

From these insidious questions arise conspiracy theories, mind demons, doubts both unfounded as seductive, focused on discovering a secret engine behind all our uncertainties. In these years in which misinformation rules, all things anti-scientific become more fascinating, and many have embraced the belief that nothing is as it seems: what we experience is little more than an illusion, a plot of deception and interpretative conflicts behind which another reality hides. Journalist Mattia Ferraresi composes an up to date and unprecedented picture of our present by examining five major disappointments linked to contemporary society and politics that have contributed to radicalizing our risky beliefs. From social networks (as new sources of information, at no cost) to the confusion between science and pseudoscience, from the Kennedy family to the mythological bat-men spotted on the Moon, Ferraresi highlights the consequences of the current tendency to not trust anything, but to believe everything. An unprecedented journey on the crest of the contemporary, in which the conspiracy theorists of the reactionary right and the progressives of the woke left hold hands, united by the idea that the reality we experience is a cover that hides something else.

**MATTIA FERRARESI** writes for “Il Foglio”. He was a fellow at the Nieman Foundation for Journalism at Harvard University and lived in New York for many years, working as a foreign correspondent. His previous titles have been published by Einaudi, Marsilio, Rubettino and Lindau.

NONFICTION



MONDADORI  
SEPTEMBER 2024  
180 PAGES

**Translation Rights Sales:**  
Spain (Encuentro)

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agenzia letteraria

# Filippo Ceccarelli Berlusconi

The most extraordinary story of rise to power in Italy's last seventy years.

Politician, president, entrepreneur, singer, actor, entertainer, myth, absolute evil, anti communist, socialist, communicator, old glory, inventor of the center-right, joker, gaffeur, richest man in Italy, publisher... During his long journey, Berlusconi has been everything. His life was greater than any work of fiction. This is his biography.

And Filippo Ceccarelli, one of Italy's wittiest and most irreverent journalists, is the only one who could have written it. A monumental work, divided into four seasons symbolizing the four stages of Berlusconi's life, also illustrated by a selection of portraits and iconic photographs.

***“Filippo Ceccarelli is the Wes Anderson of Italian politics”***  
**Il Foglio**

**FILIPPO CECCARELLI** has been writing as a political journalist for almost half a century, first for “Panorama”, then for “La Stampa” and now for “la Repubblica”. He's one of the most expert, sarcastic and reliable voices for all things political and cultural in Italy.

His huge, thorough archive on Italian politics was donated to the Parliament Library in 2015. With Feltrinelli he published *La suburra. Sesso e potere: storia breve di due anni indecenti* (2010), *Come un gufo tra le rovine* (2013), *Invano. Il potere in Italia da De Gasperi a questi qua* (2018) e *Lì dentro. Gli italiani nei social* (2022).

NONFICTION

FILIPPO CECCARELLI



Una vita troppo

Feltrinelli

FELTRINELLI  
MAY 2024  
680 PAGES

***“Ceccarelli is the most curious and methodical journalist in Italy: a serial collector of words, traces, social postures, faces”***

**Michele Serra,  
La Repubblica**

viva  
agenzia letteraria

# Stefano Mancuso

## The Version of the Trees

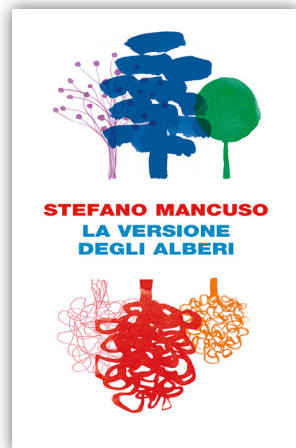
From the wise and playful pen of the world renowned scientist, a new ecological adventure that concerns the destiny of our planet. And therefore of all of us.

In the green world of Edrevia the trees talk and walk, sometimes they argue, they love each other, they write books and keep them in shining libraries, they organize parties that last weeks, are moved by the sunsets. But when their home is in danger, threatened by the climate crisis, trees can also decide to leave and go far away, in search of answers and solutions, of new alliances and different horizons. Laurin, Lisetta and Pino, the brave young protagonists of *The Tree Tribe*, will have to exit Edrevia and venture into the outside world, looking for a new home for their people. The adventurous and reckless journey, full of encounters and unexpected events, will be a chance to discover new companies and new models of life, to cross deserts and climb mountains, to eat delicious treats and get high with new friends who speak incomprehensible dialects. So to say, to embrace difference. Because if there is one thing that trees can do - and that they feel to teach us - is to adapt. And then, after so much traveling, they will choose to report to comrades everything they saw through the most ancient and precious methods: storytelling. Between the picaresque novel and the apologue, always with great scientific rigor, Mancuso tells us what he knows better: nature and plants, our greatest heritage.

### After the great success of *The Tree Tribe*, the second chapter of the Edrevia saga

**STEFANO MANCUSO** is the founder of plant neurobiology, which explores signaling and communication at all levels of biological organization. Professor of the Agriculture, Food, Environment and Forestry department at the University of Florence, he is the director of the International Laboratory of Plant Neurobiology, steering committee member of the Society of Plant Signaling and Behavior, a member of the Accademia dei Georgofili and director of Fondazione per il futuro delle città, Florence. His books are translated worldwide.

||| FICTION |||



EINAUDI  
NOVEMBER 2024  
180 PAGES

#### Translation rights sold to:

Korea (Bookstone Publishing)  
Spain (Galaxia Gutenberg)  
Gutenberg)

#### Nonfiction titles sold to:

Germany (Klett Cotta)  
France (Albin Michel)  
UK (Profile)  
US (Other Press)  
Spain (Galaxia Gutenberg)  
Brazil (UBU)  
The Netherlands (Cossee)  
Portugal (Bertrand)  
Korea (Forest Book Company)  
China (Duku)  
Russia (Bombora/Eksmo)  
Turkey (Alfa)  
Finland (Aula)  
Czech Republic (Malvern)  
Galicia (Rinoceronte)  
Romania (Art)  
Hungary (Kossuth)  
Kossuth (Hungarian)

||| viva |||  
agenzia letteraria

# Stefano Mancuso

## The Tree Tribe

The first novel by one of the most brilliant thinkers of our times. What if the I-narrator were hundreds, maybe thousands of years old?

III A call rises from the woods: it's the voice of an old tree that has seen generations of its kind. Around it, over the centuries, a community grew, and now, with its roots firmly in the ground and its leaves still bright despite its age - the tree retraces stories, misunderstandings, celebrations, doubts and promises. The young trees are sensitive and stubborn: they look for allies, and organize themselves into tribes. The *Cronaca*, serious and conscientious, unbeatable in gathering information. The *Terranegra*, the most numerous, peculiar and colorful, always very different from one another. The fearsome *Gurra*, tall and imposing, are taciturn, although it is usual to hear them singing at sunset. The *Guizza* ponder ideas, unlock decisions and have a talent for weather forecasts, while the *Dorsoduro*, tireless thinkers, can manipulate perceived reality... In the community of trees, ties and friendships are born, someone will disappoint their companions and someone else will save them. But all the trees have something in common: they can choose, and build, day by day - if only we allow them - the future of the world in which we all live. Mancuso wrote an amazing novel. An impressive apologue that overflows with flair and passion, and which shows us how our world is closely connected to the world of plants.

**“Mancuso is a genial narrator”**  
**Wall Street Journal**

**STEFANO MANCUSO** is the founder of plant neurobiology, which explores signaling and communication at all levels of biological organization. Professor of the Agriculture, Food, Environment and Forestry department at the University of Florence, he is the director of the International Laboratory of Plant Neurobiology, steering committee member of the Society of Plant Signaling and Behavior, a member of the Accademia dei Georgofili and director of Fondazione per il futuro delle città, Florence. In 2010 he became the first Italian scientist to speak at a TED GLOBAL conference, whose video counts more than a million views. His books are translated worldwide.

III FICTION III



EINAUDI  
NOVEMBER 2022  
200 PAGES

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